DANCE

LEADING SCHOOLS AND ORGANIZATIONS THROUGHOUT THE COUNTRY

★ This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in town. These schools listed below will send you circulars and greet you hospitably when you call on them.

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NEW YORK WORLD-TELEGRAM,

MONDAY, APRIL 10, 1944.

Follow the Girls.

A musical comedy; production devised and staged by Harry Delmar; book by Guy Bolton and Eddie Davis; additional dialogue by Fred Thompson; lyrics and music by Dan Shapiro, Milton Pascal and Phil Charig; settings and lighting by Howard Bay; dances and ensembles by Catherine Littlefield; costumes designed by Lou Leslie; fabrics by Dazian's; orchestra conducted by Will [illegible]; associate producer, Albert Borde; presented by Dave Wolper at the Century Theater, April 8, with the following cast:

Yokel Sailor	Bill Tabbert
Doorman	Ernest Goodhart
1st Girl Fan	Terry Kelly
2nd Girl Fan	Rae MacGregor
Bob Monroe	Frank Parker
Anna Viskinova	Irina Baronova
Goofy Gale	Jackie Gleason
Seaman Pennywhistle	Frank Kreig
Peggy Baker	Dorothy Keller
Sailor Val	Val Valentinoff
Catherine Pepburn	Geraldine Stroock
Marine	Charles Conaway, Jr.
Bubbles LaMarr	Gertrude Niesen
Spud Doolittle	Tim Herbert
Dinky Riley	Buster West
Phyllis Brent	Toni Gilman
Dan Daley	Robert Tower
Petty Officer Banner	Lee Davis
Capt. Hawkins	Walter Long
Waiter	Frank Greco
Felix Charrel	Val Valentinoff
Officer Flanagan	George Spaulding
Flirtatious Miss	Dell Parker
Dance Team	The Digatanos

Dave Wolper's season's smash hit

FOLLOW THE GIRLS

at the Century Theatre

Staged by **HARRY DELMAR**

Dances by **CATHERINE LITTLEFIELD**

Costumes by **LOU EISELE**

with

GERTRUDE NEISSEN • FRANK PARKER

IRINA BARONOVA • VAL VALENTINOFF

DOROTHY KELLER • THE DIGATANOS

AND WITH *ALL*

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WEST COAST NEWS

by CONSTANTINE

Had breakfast with Marc Platt at the very social Troc Drugstore. Marc is just about the busiest man in Hollywood at the moment. He is rehearsing the dance sequences with Rita Hayworth and Janet Blair at Columbia in his first cinematic venture. He uses what little spare time there is left looking for a home for his wife (Eleanora Marra) and the new baby. It is almost impossible to find a house in this overcrowded town.

Saw Corrine and Tito Valdez go through their sensational ballroom paces again at the beautiful Florentine Gardens. The audiences were wide-eyed at their difficult routines. Still can't see how they make breathtaking steps look so simple. On Sunday, Corrine and Tito came in for a sitting, or better still, an action jamboree. Their little daughter came along and watched the proceedings with all the dignity that any well-brought-up young lady of three could possess. Tito spends his days working in a machine shop as a contribution to the war effort. He says that it took a war to bring out his hidden talent for mechanics.

Mary Ganley and Kenny Bowers, M.G.M. starlets, had me photograph them for their part in the Civic Light Opera's presentation of "New Moon." Kenny is quite the talented boy, plays the clarinet, acts, dances, mugs and loves it. Mary, who is cuter than the oft mentioned bug's ear, was having a time with a pose I had suggested because of Kenny's antics. "No, no," I bellowed, and stepped from behind the camera and onto the platform, placed my arms around Mary and my cheek next to hers, said, "This is the way I want it." "OOH," said Mary, "this feels good. Kenny, why don't YOU take the picture?" More fun, this photography business!

photo: Constantine

Mary Ganley and Kenny Bowers, MGM starlets, pose in their best manner for Dance Magazine.

photo: Constantine

Two famous dancers join forces. David Lichine and Eleanor Powell certainly go to town in the Jivey Boogie Woogie for their new Universal Artists picture called "Sensations of 1944."

Belita danced on ice last week at the Westwood Ice Gardens for the War Wounded relief fund. It is one continuous thrill to see the fabulous Belita in action. How does she remain intact after a four-minute number that ends with a series of backhead spins, then nine axels followed by a split jump, and finally, out of the rink in a back spiral where her extended leg is almost vertical with her head? On Friday, she had the swimming guests at the Town House Pool thinking they were seeing things. She walked out of the ladies' lockers clad in a gold lamé tutu and promptly dunked herself in the water.

The occasion was a dress rehearsal for an undersea ballet in which yours truly (no less) has done the choreography. This is the very first time that a classical ballet in sequence has been done underwater with all the trimmings. Paramount is filming it as a short "short" tagged onto a newsreel.

Viola Essen appeared at the Shrine Auditorium and came forth with some of the finest classical dancing that has been seen hereabouts for many a moon.

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DANCE
MAGAZINE

VOLUME XVIII **june, 1944** NUMBER 6

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Cover: Pauline Koner dancing "In Memoriam" to music by Shostakovich as she appeared on the Student Dance Recital Series at Central High School of Needle Trades. She has also appeared at Roxy's recently.

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Editorial, Advertising, General Offices: 520 W. 34th St., N. Y. 1, U.S.A.

The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

photo: Gerda Peterich

Carla Margo Pries, a young American dancer who has gone deeply into the oriental dance. Miss Pries is also an artist of note and has just submitted a beautiful painting as a cover for Dance Magazine.

NEXT MONTH

The July issue will be dedicated to the Men in the Service, what they are thinking and doing and liking about the dance. Here are some of the articles: "Dancing at the Theatre Wing Canteen," "U.S.O. Dance Partners," "A Regiment's Dance Pin-up Girl," "Letters from Our Boys," "Men in Uniform Dominate the Dance," "Entertainment Units at the Front." Send a July Dance Magazine to your friends at the front, it is meant for them. Send your orders now, because the Government limits our printing to actual orders and subscriptions.

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, vice-president; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Trade Mark registered. Copyright by the Rudor Publishing Co., Inc., 1944. All rights reserved. Contents of the magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price 30 cents per copy; subscription price $3.00 a year, $5.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.50 a year. Other countries, $4.00 a year. Subscribers' change of address must reach DANCE Magazine two weeks in advance of publication date. DANCE Magazine is protected by copyright and nothing that appears in it may be reproduced wholly or in part without special permission. DANCE Magazine accepts no responsibility for manuscripts, photographs or other material that may be sent. Manuscripts will be returned only if they are submitted with self-addressed and stamped envelope.

photo: Loyde Knutson

Students of Hanya Holm's Dance Work Shop at Colorado College, Colorado Springs, show the joy and inspiration of dancing outdoors over green treetops, under blue summer skies, and surrounded with the famous Rocky Mountain air.

THE DANCE ON A SUMMER VACATION

SUMMER time is vacation time, and a vacation is now known to be a physical and psychological necessity for everyone, but most of all for the artist. It is absolutely necessary for the sensitive, highly strung personality of the dancer to get away from the city, from worry, even from practice, and refresh his body, mind and spirit with the healing that only Nature can give. "Back to the soil, the sun, the air, and trees of nature," should be the slogan of every artist.

After a completely restful two weeks (the minimum) it is possible to combine a further outdoor program with some valuable study.

We feel that the summer camps and colleges that give a fine outdoor life plus a varied dance course are especially fine for young dancers, teachers and students. If you like the west, there is Perry Mansfield's Camp in Steamboat Springs with a strong theatre as well as dance department. At Colorado College, at Colorado Springs, Hanya Holm has developed a stimulating dance work shop. In New England, there is Cape Cod Musical Arts Center with a ballet department headed by the famous ballet star, Alexandre Gavrilov. At Manomet, Mass., Miriam Marmein has a flourishing Dance Theatre, and Ted Shawn's Jacob's Pillow at Lee, Mass., prides itself on having departments of many types of dancing: ballet, modern, folk, oriental, etc., as well as a program of visiting artists who teach and perform.

For the artistic child a carefully chosen summer camp such as New Horizons, directed by Gloria Stanley, gives the healthful summer vacation plus inspiration and training in the arts. A summer like this gives you back your child with all the health and bloom of an outdoor summer plus the soft voice, physical poise and sustaining inspiration that only the arts can give.

For the teacher, next important to a summer vacation that refreshes her mentally, physically and spiritually, is the one which gives the necessary professional impetus. The dancing conventions such as the D. M. A., the C. A. D. M., the American Society of Dancing Teachers, the Dancing Teachers Club of Boston, Lucille Stoddard's Dance Congress, all give fine concentrated courses with leading teachers in all fields in short concentrated periods. They also afford an opportunity for the teachers to meet other members of their profession and compare notes. This type of summer training will save hours of work for teachers during strenuous winter months and assure them of keeping their school abreast of the times.

At the same time that a teacher attends one of the big conventions it is well to avail herself of at least several of the many fine master courses which the leading schools of New York, Boston, Chicago and Los Angeles are offering at this time.

For the young teen age students of the dance, there is nothing more thrilling than to take a special dance course thru the summer. This often gives them new inspiration for the whole next year.

Certainly there were never more worthwhile or more attractive summer dance courses than offered this year.

For those who come to New York, there is a liberal education in dancing to be found in the libraries and museums.

The 58th Street Music Library has a special Dance Section that boasts rare books, photographs, etc. Its index of dance references is unique, one of the fine projects that will always remain a monument to Dorothy Lawton's intelligent use of W.P.A. funds.

The Dance Archives, part of the Modern Museum, deserve another special pilgrimage. During the summer there will be a special exhibit of colorful sketches of scenes and costumes of the ballet, by outstanding artists.

The Metropolitan Museum of Art has a wealth of paintings and sculpture on dancing that every dancer and teacher should see. The Grand Central Art Galleries have some exquisite bronzes of dancing figures.

The Kamin Book Shop has fabulously rare editions, prints, postcards and other dance displays that should not be missed.

For those who are especially interested in ballroom dancing, there is the dancing at the smart hotels and night clubs. Then there is "Roseland", quite an unique institution, where you find a really serious type of amateur ballroom dancer. Many of the young couples who go out to win dance contests work out here. so you are bound to see quite a variety of steps.

For latest steps in jitterbug, probably the best places are the canteens and the "Ys" who give special jitterbug sessions. The Westside branch of the Y.W.C.A. gives such a session and visitors should ask for Miss Balzer.

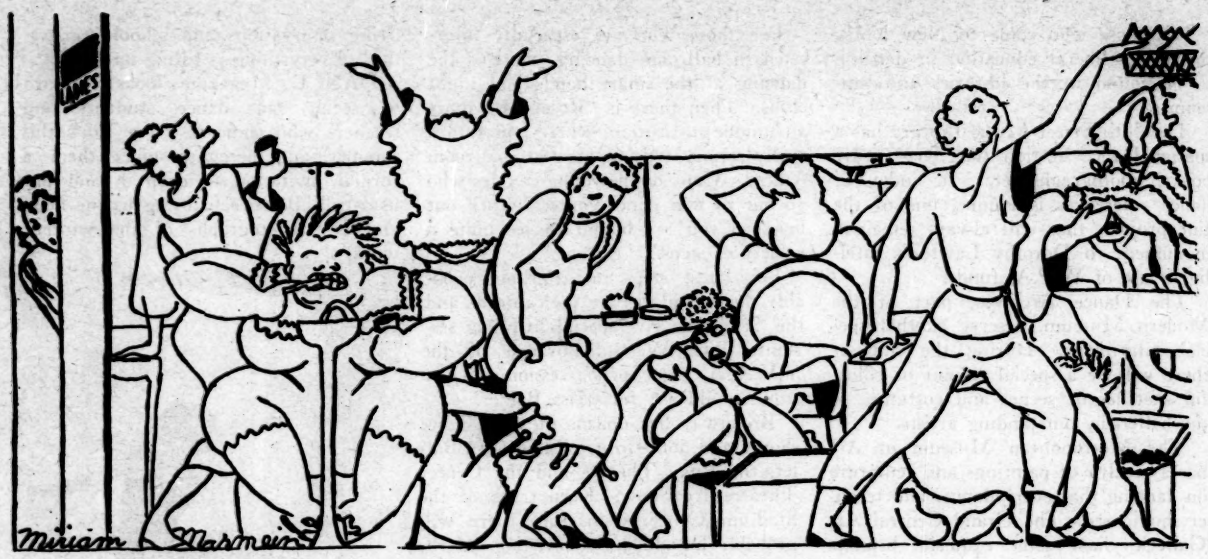
Broadway has dozens of good dance shows, and don't forget Radio City Ballet, the Roxy Theatre and the Center Theatre Ice Show. Keep track of the Stadium Concerts, in July there will probably be added two evenings of the dance. There will also be a few dance recitals scattered here and there.

Wherever you decide to go this summer, make plans early and write for living reservations and school registration. Every thing is filling up fast.

DANCE Magazine looks forward to seeing the dance students and teachers who come to New York this summer and herewith gives them a cordial invitation to drop in and pay us a call. Be sure to bring us the news and best photographs of the winters' work.

Ted Shawn with some of the summer faculty and recitalists for Jacob's Pillow: Top, Angiola Sartorio. Left, Arthur Mahoney, La Meri. Below, Krassovska and Mouradoff, Thalia Mara.

photos: John Lindquist



"To wash or not to wash—that is the question!"

HOW TO TROUPE ON TWENTY F'WAR HOURS A DAY

A Monologue by Miriam Marmein with sketches by the author

The dancer on tour is here immortalized by a dancer who has pioneered in carrying the dance cross country.

Seven twenty-five A.M., lower berth No. 9, stacked with suitcases, dufflebag, drum, and fur coat placed at strategic points over reclining figure of dancer, who is ostensibly in that state of repose supposed to "'knit up the ravelled sleeve of care". However, one glimpse into her dreaming subconscious would make the works of Dali appear, by comparison, the epitome of rationalization. Dancer stirs sleepily.

"Porter, Porter, is it 7:30? . . . IT IS!!!" Business of rapid dressing, including artful avoidance of bumping cranium on upper berth, snake hip exercise to don girdle in reclining position, rolling on left hip to fasten right garter and vice versa (excellent reducing exercise . . . success guaranteed in ten overnight jumps.)

"We're getting into Resthaven in thirty minutes!!!"

Now wide awake with full steam up due to excess of circulation stimulated by contact of protruding spine with sharpened corner of suitcase which is being propelled by fellow passenger en route to that compartment misnamed, for purposes of refinement, the "Ladies Lounge".

"Porter, please wake my pianist in lower ten and get these bags out onto the platform early. Yes, these suitcases and the dufflebag. No, it isn't laundry. Costumes, yes. Fancy dress. And the drum, too. Porter, watch out for the drum, please keep it on top. No, I'm not with a band. Are they serving breakfast in the diner now? Only for soldiers?"

* * *

One glance at the "Ladies Lounge" gives our dancer pause.

"To wash or not to wash, that is the question. Whether 'tis nobler for morale to suffer the soot and cinders of outrageous train dirt, or to take arms against a sea of females . . ."

Remembering her triumphant maneuvers through the line-up for a Sinatra personal appearance and the Nylon counter at Gimbels, our heroine (toothbrush in hand) battles her way to the wash basin.

* * *

Seven forty-five. "Just orange juice and coffee, steward. No orange juice? No civilians served until after the train leaves Resthaven!! But I'm getting off . . . Oh, thank you, Major. I may have your place? Wonderful of you! May I slide in beside you, Lieutenant? You're just a Captain? My mistake. Well, anyway you *look* like a Lieutenant. All those different thingamajigs on the sleeves . . . so confusing. You saw me get on last night? My luggage? Yes, quite an armful. Don't dare check a thing these days. Never comes through on time. The duffle? No, it isn't laundry. The drum? No, I'm not with a band.

Eight five. "Yes, Porter, those are the right bags. Is the lady in lower ten ready? NOT UP YET!!! ISABEL!!! OH, HERE SHE IS. You just made it, Izy. Here we are in Resthaven. Program chairman supposed to meet us. Headache? Try and imagine it's just mental.

"Red Cap. Red Cap! WHERE ARE THE RED CAPS?? Oh, thank you, Sergeant. Yes, you can help. And you, too. Captain. Yes, sailor, your assistance will be very welcome. We

have quite a load. No, we're not with a band. No, it isn't the laundry! If you will just help us to the taxi stand. NO TAXIS IN THIS TOWN... A STRIKE!! Now how in heaven's name...

"Mrs. Applegate? From the program committee. Oh, I'm so relieved to see you! No, I'm the dancer. This is my pianist, Miss Chatterly. So nice of you to meet us. Your car is outside? Wonderful! This way, Captain.

"You thought I'd be much taller, Mrs. Applegate? My photos make me look statuesque? Modern photographers are very clever, you know. It's all in the camera angle. Yes, we do want to get right to the hotel and then to the auditorium.

"Reporter wants an interview. Nine o'clock. Snappy story . . . my views on jitterbugs? Well, I really have to leave them to the entomologists. Something similar to the article in the Hammerstown Chronicle? I haven't seen it as yet. You have a copy with you? Thank you. Quite a blurb, isn't it? 'TEMPERAMENT UNPATRIOTIC IN WARTIME ARTISTS, ASSERTS PETITE DANSEUSE. Dated, antique, washed up! That's what the diminutive dancer from New York says about offstage rantings and ravings of prewar prima donnas, longhaired ivory ticklers and ballet babes of yester years. This is Democracy's Day, declares this tiny tripper of the light fantastic. Screwy antics as passe as changing presidents, pulling scenes is in the same class as patronizing the black market. This dainty devotee of terpsichore will appear at the Town Hall Auditorium under the auspices of the Federated Clubs for Cultural Uplift . . . etc., etc.'

"I gather something of the idea, Mrs. Applegate. And after the interview could you take me to the auditorium?

"Broadcast at eleven thirty . . . station W.G.A.G. . . . Slippery Suds program? Want me to say a few words—how I keep my costumes bright and shining with Slippery Suds soap flakes, how they don't hurt my beautiful hands, how they don't make runs in my tights, and I suppose I might add how the bath foam tablets soothe my tired skin. Life with Slippery Suds is just one long sweet soak!

"Luncheon at the Women's Club! At twelve fifteen. Say a few words

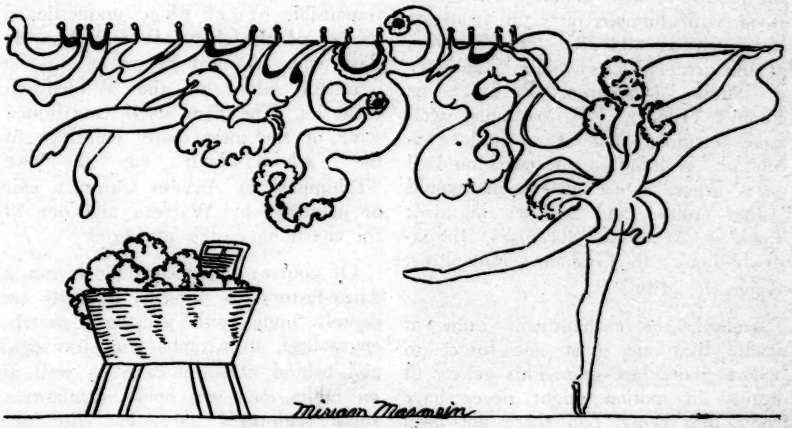
"Mrs. Applegate? This is my pianist."

for the Community Chest campaign. It's dying on its feet? But I thought your committee was donating the proceeds from your entire four star course here to that cause. That's a tonic that should have grown some hair on the Chest. What was your first attraction . . . a pianist? No, I don't recall the name. Plays with his gloves on? Juggles a grapefruit and plays Chopin at the same time? Remarkable! A riot? Booking him back next year? How nice for him. And your second attraction, what was that? Thompson's Trumpeteers . . . double in saxophones and cornets? And what follows my appearance, next month? A double bill . . . singing violinist and a magician? Suggest some novelty for next year? No, I've never heard of Arpad. What does he do? Mind reader? Well, I can't think of anything at the moment but possibly you might consider a trained seal. And now about getting to the auditorium. . . .

"Visit Maimee de Tour's Academy at two? Is this her catalogue? She teaches a wide variety of subjects for one teacher, doesn't she? Ballet, toe, tap, ballroom, character, modern, interpretative, rhythmic, Russian, Spanish, Baton, Castanets and, what's this . . . PERSONALITY! Quite versatile. Five hundred pupils? Each one has a solo in her spring recital? It must last for days! Help sell the tickets? Ah! You say she wants a suggestion for something sensational in the way of a costume for her new Salome number? Which composer's Salome is she using, Strauss? Glazounov? She's doing it in swing time! An acrobatic routine!!! What would I suggest? Well, to be really sensational as well as authentic she could omit the costume altogether. . . .

"Speak to the Orchesis group at the college? Doing a project called 'Rustica.' What music are they using? Percussion with cowbells? And who is directing the composition? Each girl does her own pattern and they then put it all together. But don't they

(*continued on page* 28)



"How I kept my costumes bright and shining with "Slippery Suds".

Jean Dauberval and Marie Allard in a pas de deux from "Sylvie," ballet-opera, 1766. They were the first dancers, besides Vestris, to give Parisians a glimpse of Noverre's style.

BALLET THROUGH 5 CENTURIES

by ARTUR MICHEL

ANYONE with a feeling for the dance and an interest in dancers, or perhaps a dancer himself, must have wandered through the exhibition, "Five Centuries of Ballet", with endless delight and heartfelt gratitude. For this was the first comprehensive show in which posterity saw fit to bind the wreaths of glory for the dancers of the past. Our own dancers, when they stood with humble piety in front of these pictures and read off the names of the great Maries (Sallé, Taglioni) or Annas (Camargo, Pavlova) or Fannys (Elssler, Cerrito) must well have imagined that at a similar exhibition, a hundred or two hundred years hence, future generations would gather 'round and whisper in awe: Look at Markova, Slavenska, Baronova! Look at Graham, Humphrey, Agnes de Mille!

Indeed, the enchantment came of itself. But one must not forget to whom thanks are due. This galaxy of beauty in motion might never have come into being, had there not been in New York the incomparable collection of pictures, sculptures, porcelains, books and other documents of dance-history that George Chaffee brought back from his travels abroad. This collection formed not only the backbone, but a substantial part of the exhibit. Other important pictures were lent by a number of American museums and private collectors. Besides Mr. Chaffee, Georges de Batz was chiefly responsible for the unquestioned success of the show. It was Mr. de Batz who arranged everything in the beautiful salons of the Wildenstein Galleries. The firm itself contributed some of the most costly paintings of the exhibition, e.g. the two "Triumphs" by Antoine Caron, a pair of paintings by Watteau and one of the charming pastels of Degas.

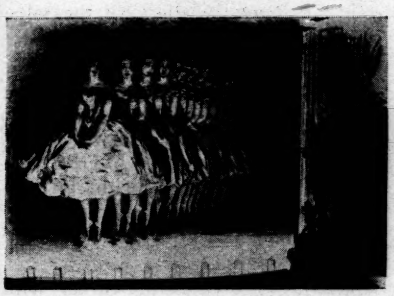
Of course, a dance-exhibit is not a dance-history. A number of walls are densely hung with paintings, pastels, engravings, lithographs and drawings; and behind glass, in cases as well as on tables, one sees books, miniatures, small sculptures, fans, etc. But one cannot judge right off the dance-historical value of the individual piece in proportion to all the others. A petite *danseuse* stands facing us, fascinatingly captured for all time by the brush of Fragonard or Schall or Degas; but she may never have been more than a nameless "figurante". A great dancer, who was the example and ideal for countless other dancers, is shown us only in a small, indifferent engraving. Thus it was fortunate indeed that a pair of such leading connoisseurs of art and dance-history as Mr. de Batz and Mr. Chaffee collaborated in getting up a catalog that served as an introduction to the most significant individual pictures and that, moreover, attempted to characterize with a few pertinent statements, the most important epochs represented.

It stands to reason that as regards general trends and currents in the history of the dance, as well as in many details, opinions are bound to diverge. This reviewer would hesitate to subscribe to such a general statement as the one Mr. Chaffee sets forth in his preface to the catalog: "Ballet speaks French". Without a doubt, some of the greatest epochs of the theater dance, particularly the 17th and 18th centuries, were dominated by the French spirit. Also, the influence exerted by the Paris *Académie Royale de Musique et de Danse* on the dance of the 19th century is inestimable. But the "Balet de la Royne" is the work of an Italian. Lully, who as ballet and music-creator led the French court-ballet to its highest peak and later called to life the French music-drama, was Italian; as was Gaetano Vestris, the foremost dancer of the following century. The new spirit, that in the first decades of the 19th century cleared the way for the "Romantic Ballet", had its roots in Italy.

True indeed, Jules Perrot was a Frenchman; and Marie Taglioni, half Italian, half Swede, is justly celebrated for carrying on and rejuvenating the specific French style of dance. However, Fanny Elssler formed her artistic individuality from a study of examples that she came across in Italy. Grisi and Cerrito, too, as well as Fuoco, Rosati and Ferraris, to name only the

best known "celebrità danzanti" of the time, were products of the dance-schools of Milan and Naples. They spoke a movement-language that had, no doubt, a tinge of Parisian accent, but which could not without reservation be tagged French. Perhaps one could say—and I assume Mr. Chaffee might agree to this interpretation—that the French form did carry the dance through the centuries, but in almost every generation new spurts from abroad, especially from Italy, arose to inject fresh blood into the dance while giving it a new character. One should not forget, too, that in the studios where Diaghileff's dancers went to practice, the agile stick of an Italian, Enrico Cecchetti, still held sway.

But in viewing the Wildenstein show, one might have been inclined



Gustave Dore in his lithograph, "Les Rats," shows the girls of the Paris Opera Ballet in the glow of the footlights, Paris, about 1870.

to find such problems of secondary import. Here it was facts that sought a voice rather than historical problems, and the facts were substantial enough to merit careful appraisal from the active onlooker. These facts appeared at this singular opportunity in such rich abundance, that it called for the utmost devotion to fully grasp and enjoy them.

The childhood and youth of the ballet, namely the age of the Renaissance in Italy from about 1450 to 1550, could hardly be mirrored in a representation of this sort. For the aim was to show original works, rather than reproductions. But original pictures from this era of the ballet are a rarity indeed. Toward 1550, the ballet followed the Princess Catherine de' Medici to Paris. To give us a glimpse of what the new dances *à l'italienne* looked like, there was the

Hermine Blangy, coming to America in 1846 after great success in Europe, made her debut in New York and was admired from Boston to New Orleans.

presumedly earliest painting of the exhibition, "La Ronde des Chasseresses", ascribed in the catalog to the Italian painter, Francesco Primaticcio. The libretto of the "Balet Comique de la Royne" (1581), the oldest and most famous dramatic ballet ever to be performed for a Parisian audience, was a particularly valuable item in the exhibition.

A parallel but distinctly heterogeneous development of the ballet in Paris and Italy during the 17th century was reflected in the numerous dance-scenes, portraits of dancers, costume plates and illustrated libretti on view.

The court-ballet underwent a transformation at this time and re-appeared as the stage-ballet. In the court-ballets, alongside the aristocratic ladies and gentlemen, court-musicians were regularly engaged as dancers in certain scenes, especially in those of burlesque character, but also, to a great extent, in dramatic "heavy" roles. Now the professional dancers began to crop up. At the outset, Lully employed in the dance-scenes of his music dramas, only men dancers, who took over even the female parts. When in 1681, he let down the stage barriers to admit professional *danseuses,* he little dreamed, apparently, what consequences this act would beget. Straightway the ladies won an equal footing with the men. Very soon eroticism was seen to seep more and even more into the ballets. It contributed color and also content not only to individual dances, but to entire ballets as well.

Scarcely fifty years had gone by when the first renowned female ballet-creator, Marie Sallé, presented her revolutionary dance-dramas in London and in Paris. In the 18th century the men were still holding their own with the women as regards quantity, talent and fame. The last ballet-master to gather about himself a circle of prominent male dancers was Salvatore Vigano. Since the time of the "Romantic Ballet", men dancers were something more to be tolerated than desired. They now took on the job of mere assistant to the ballerinas, either as partner or as ballet-master. Eventually, their names no longer appeared on the playbills of many of the ballets, and they vanished altogether from numerous theatres. Just read what Théophile Gautier had to say about this issue. (Incidentally, he was the only dance-critic to be found in this show of dancers: a bronze plaque bears his profile complete with romantic hair-do.) Russia alone held on to her men dancers throughout the span of the 19th century. It was Diaghileff who showed an astounded Europe great male dancers once again.

The exhibition threw broad light over this entire development. Before

(*continued on page* 32)

Marie-Therese de Subligny, who was one of the first professional dancers of the Paris Opera. She was also first soloist there from 1692 on.

photo: Gerda Peterich

Left to right. Top row: John Taras, Paul Petroff, Antal Dorati, Alexis Tcherkassky, Tatiana Chamie, Mrs. Pepper, Mois Zlatin, Mrs. Tcherkassky and Anthony Tudor. Middle row: Maria Karnilova, Hugh Laing, Lucia Chase, David Lichine, Miriam Golden and Ensign David Nillo. Bottom row: Rudolf Orthwine, Simon Semenoff, Mr. Pepper and Nana Gollner.

THE BALLET GOES TO A PARTY

EVERY year Simon Semenoff gives a party. It is a birthday party for his young daughter, Susanne, but such are the vicissitudes of fortune that sometimes, as it happened this year, she is thousands of miles away. However, it will be nice for her to know that the ballet world celebrated in her honor on Thursday, May 6th.

The guests were greeted by Mr. Semenoff. It may surprise you to hear that without any of his many famous make-ups, he is a most attractive young man with a happy, charming, unself-conscious personality.

After we were made welcome and comfortable, and refreshed by a beautiful, long, cool drink, we found ourselves sitting right beside Alicia and Ferdinand Alonso (Mr. and Mrs., not brother and sister). We asked Alicia how it felt to suddenly fall heir to the coveted Giselle when Markova was resting last year. She assured us, it was a completely marvelous feeling " all the way thru". She is so very Spanish with her soft, dark eyes, shining black hair and large, smiling mouth. She and her husband are both from Cuba and will tell you all about it soon in a special article before she leaves for a vacation in Cuba.

A gorgeous creature suddenly loomed before us in a purple, rose and fuchsia hat with a twinkling silver veil that made a starry mist around her throat and shoulders. It was none other than the alluring Nana Gollner. Not far away was her handsome husband, Paul Petroff.

We had a stimulating conversation on the Cecchetti style versus the Moscow Russian version of ballet. Petroff brought out the fact that although the hard, brilliant and meticulous Cecchetti technique was to be greatly admired, he favored the larger, freer and more vigorous style of the Moscow school. Gollner and Petroff were at this time rehearsing for Catherine Littlefield's "Barn Dance" in which they later danced leads together. This was good news. New York was waiting to see this handsome couple dance together. After the sensation they created on the tour as a team, it has been the source of much criticism that the management has not let them dance together more here.

Markova and Dolin sat opposite on a couch, but very soon had to leave the festivities because they were appearing in "Giselle" the next day, and that means plenty of sleep the night before. However, we did get to talk to Markova long enough to have her tell us that she and Danilova are the closest friends. The past year, however, they haven't been able to see each other until last week, so they decided to make a day of it. They went out to lunch first, and then, like typical girls, went shopping to buy a bathing suit and had a marvelous time! But the funniest part of that story I heard from someone else. When Markova paid her bill and gave her name and address, the salesgirl gasped, but when she turned to Markova's companion, and that lady gave her name as Alexandra Danilova, the salesgirl almost fainted with excitement. "Who would have ever dared to hope to wait on two such ballerinas at once", she gasped, "but who will ever believe it? No one! Who, we think, are rivals, turn out to be the dearest friends!"

Those in the bathing suit department of Bonwit Teller say the salesgirl is still gasping for breath. But back to the party.

The collation was served almost immediately because after dancing for three hours, with only a very light supper, dancers are HUNGRY. A gorgeous roast turkey with all the trimmings made an entrance and created as much furor as the entrance of a ballerina.

While he munched his turkey with obvious relish, Jerome Robbins, the choreographer of "Fancy Free", told us a little bit about himself. For instance, he didn't start dancing seriously until he was in college, although he used to play around with it with his sister who was studying ballet. He was at this time, incidentally, being trained as a pianist. When he did decide to make dancing his life work,

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Mr. Semenoff and Mr. Goodman with a photo of Susanne Semenoff, whose birthday was honored.

photo: Gerda Peterich

BACKSTAGE AT THE BALLET

SKETCHES BY BERNICE OEHLER

Igor Youskevitch in "Red Poppy".

FRONT stage is plenty glamorous, but if you really want to see the wheels go round, the backstage is the place to watch the ballet. But try to get back there!

A polite but efficient doorman is adamant, and clever, too. He can even discover a balletomane hidden in the flies trying to get a new angle on his beloved art.

Backstage at the Ballet Russe one is impressed first with how much everyone practices at every available moment. From seven thirty in the evening on, you will find every nook and corner of the stage being used by practicing stars. During the first ballet

Freddy Franklin in "Cuckold's Fair".

the stars appearing in the second are warming up behind scenes. Even when Danilova was given a letter from her husband who is in the Service, she continued with her plies and battements while she read it. Igor Youskevitch seemed to enjoy warming up for "Pas De Deux" to the sprightly music of "Rodeo". Those in the first ballet usually get all made up and hair done to the last invisible hairpin and then go down and practice in rehearsal clothes, giving an incongruous picture of front and backstage. After the last curtain call Krassovska often flew upstairs and changed into her black tights and white practice tutu to rehearse for one of her new roles. She and Youskevitch practiced one midnight until everyone was literally driven off the stage.

One is also impressed with the good manners and good feeling of this company backstage. Everyone is quiet, well disciplined. Only once during the entire Civic Center season did we see any display of temperament. One of the boys was given a piece of a young ballerina's mind for "dropping her" in a dance, and justly so, but it all seemed to blow over quickly.

Each ballerina has a little tray on which she carries powder, combs, hairpins, etc. This she puts where she can get it when she comes offstage. Backstage at the Civic Center was so small that once in a while a tray would get misplaced or covered up with scenery, much to the consternation of the dancer, but her confederates always came to her rescue with offers of their trays.

Such a devoted couple, Igor Youskevitch and his wife, Scarpova! She always watches him practice and also watches him dance from the wings whenever possible. He rehearsed her one evening in one of her roles with the same interest. They often pose together for amateur photographers.

Adding much to the interest backstage are the artists who are permitted to sketch there. Popular Waldo Peirce was there sketching notes for another painting of the ballet. Bernice Oehler was making the sketches shown here, some in the glare of a spotlight, some without light enough to see the results until the ballet was finished.

There is a universal dedication to their work in this company. I noticed Danilova and Krassovska always cross themselves before going on. That is the proper spirit. If you don't care enough about dancing to take a religious attitude toward it, you shouldn't be a dancer.

There is a nice democratic feeling thru the ranks. This can be largely credited to the simplicity and friendliness of the leading dancers. Danilova goes out of her way to help the young members of the company, and Youskevitch is so modest and friendly. Franklin's good fellowship is acknowledged by all. He always seems bursting with pep and his smile seems to survive the worst weather. In his few spare moments he reaches for a pen to autograph photos for his fans.

There are several dressers to help with quick changes and some of the

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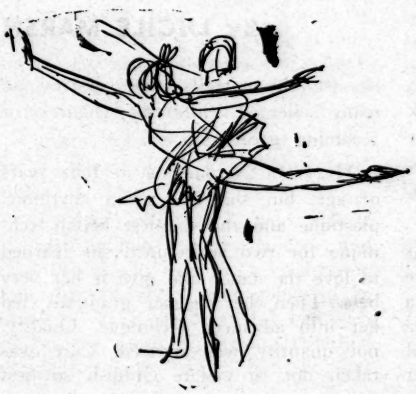
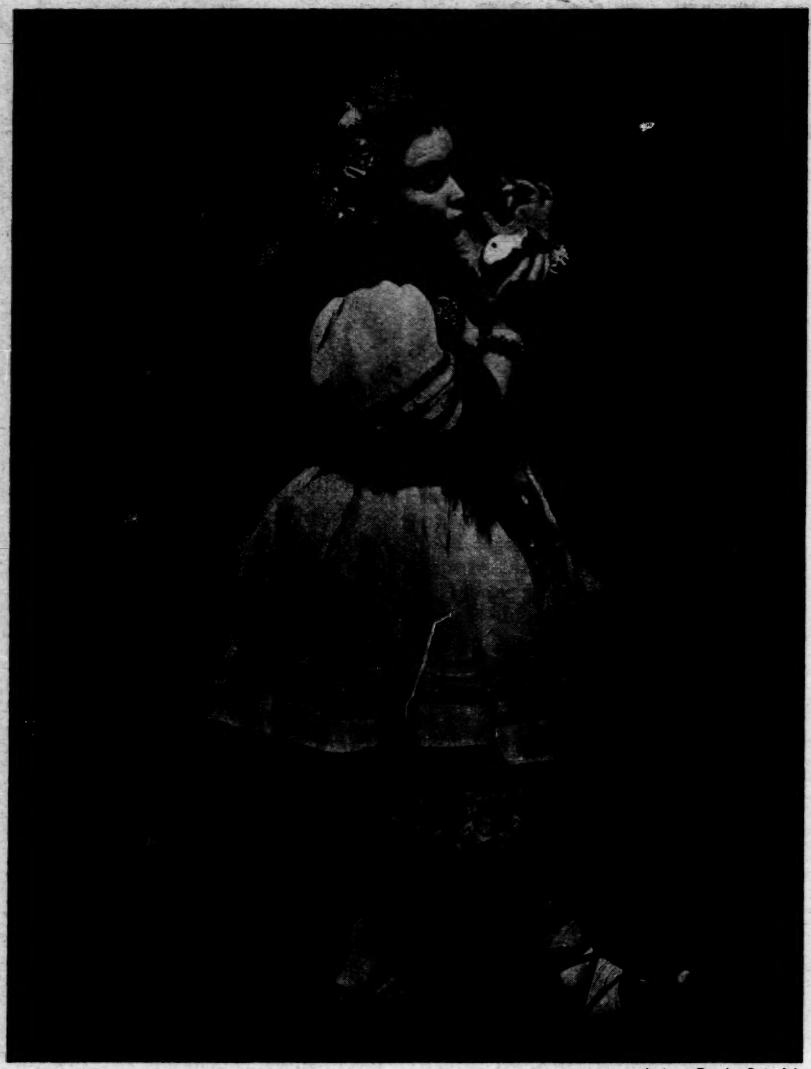
Danilova and Youskevitch in "Pas de Deux". Casimir Kokitch in "Rodeo".





Mary Ellen Terry in a characteristic, child-like step of her popular Czech folk number.

photo: Gerda Peterich

TELEVISION DANCER

by LUCILE MARSH

WHEN a mere child is named top television performer of New York by Tom Kennedy, radio feature writer of New York Times, and that child happens to be a dancer, it is time DANCE Magazine readers heard about her.

But there is even a more important reason for writing a story about little Miss Mary Ellen Terry. Mary is a little dancer who is the result of a very special and careful system of dance training that has protected her against the pitfalls that destroy so many talented children's chances of becoming great dancers.

Mary started dancing at four years of age, but she was given rhythmic, plastique and the simplest ballet technique for two years until she learned to love the dance and give it her very best. Then, her teacher gradually led her into advanced technique. Quality, not quantity was stressed. Care was taken not to violate childish softness and flexibility with arduous technique. No beats were allowed, nor any prolonged effort that might develop heavy, bulging muscles. Pirouettes, adagio, leaps, yes, but all with the emphasis on lightness, fluency of movement, feeling for correctness and beauty of position. Now at ten years of age Mary has the technique any fourteen year old girl might envy. Mary was not permitted on toe until she had had four years of training, and then only bit by bit until each position was mastered, each muscle strengthened to sustain the new pressure.

But Mary was taught dances immediately and encouraged to do them for her friends and family. Then some dancing teachers saw her and asked if she might demonstrate at a teacher's convention. She subsequently danced at the New York Society of Teachers of Dancing, the Dance Educators of America, and later at the Dancing Masters of America. She was chosen to be the little girl in the "Nutcracker Suite" when the Monte Carlo Ballet Russe played at the Metropolitan. Last year she was chosen for the greatest talent in dancing and given a scholarship at the Professional Children's School. This year she was invited to appear in Bud Gamble's "Sketch Book", a Dumont television program over W.A.B.D.

Later, DANCE Magazine will interview this interesting Bud Gamble and he will tell our readers all about dancing for television. Mr. Gamble was the first to tour the country with the Fransworth Electronic Television and he tells us dancing is his favorite subject for television.

But now I think you should meet Marie's dance teacher. If you go into the Swoboda school you will see a beautiful photograph of an impeccable arabesque on one toe. This is Madame Swoboda when she was a prima ballerina. She is still very young and attractive with natural blond hair, blue eyes and a fine, sensitive face. She knows a lot about talented children first hand because she was at one time considered the most gifted child dancer in Russia. She was taught in Moscow, but miracle of miracles, she passed her dance examination into the Bolshoi

Theatre at the age of fifteen. Mr. Swoboda was one of the judges and they met at that time. Later, as first dancers of the Chicago Civic Ballet they danced together and their romance developed. They are now man and wife.

Madame Swoboda is very definite in her program to protect the talented child against exploitation.

"First you must have the perfect cooperation of parents. So many mothers push their children. They are so eager for immediate success. But that is wrong. They must look ahead. A child who is hurried, pushed and exploited, never develops into a great artist. By the time she is twenty she is sick of dancing. She has no personality, either, because she has not been allowed to develop as a person. First, I say to parents, your child must have a normal, happy childhood with no pushing. Let her develop naturally. Teach her to love dancing and leave the rest to the teacher. No professional work before the child is sixteen.

The DANCE Magazine thoroughly endorses Madame Swoboda's ideas on keeping children free from professional life until they are mature enough to profit by it.

Little Mary has never been paid for her dancing, although she has had plenty of offers. The times she has danced, like at the D. M. of A., the Ballet Russe and the fifteen performances for Dumont television programs were like wonderful rewards for good work.

But now I want you to meet Mary. When I interviewed her she was wearing a little green peasant frock trimmed with bright braid. Her auburn hair was done in two little pigtails and tied with green ribbons. She was thrilled at being interviewed but not the least self-conscious.

I asked her to tell me what dances she had in her repertoire and she took great delight in recalling them all, even the first ones she learned. She always told first about the costume she wore for each one. (Note this, mothers, and when you rebel at having to sew many costumes for recitals, realize this is an important part of a child's interest as well as education).

I asked her about the time she was the little girl in the "Nutcracker Suite."

"It was wonderful," said Mary. "I met all the great dancers and Slavenska took me to her dressing room. I thought I was going to be afraid of Slavenska because I had seen her in the motion picture 'Ballerina' where she is so severe, but she was so lovely and sweet, I just loved her. I was impressed that she had a maid to dress her. I didn't have one. I still don't."

"Swan Lake" is Mary's favorite ballet and her greatest ambition is to dance the Swan Queen. She also mentioned "Peter and the Wolf", "Fancy Free", "Gaite Parisienne" and "Gala Performance," the latter because "it was so funny the way the ballerinas acted so stuck up." She didn't seem to care for "Helen of Troy" because it "seemed silly, and the dances made the dancers seem to be running into each other too much."

But in spite of her precocity on matters pertaining to the dance, Mary is just a real, little girl. Her play time is spent with the "beautiful doll house Daddy made," and her stuffed animals which she wishes "were alive and on a real farm."

"I also have another hobby but Mother disapproves. It is gathering pocket books, but they don't have money in them.

"I love to play with my friends and mother lets us come home at two o'clock and play in our living room.

"Yes, I take piano lessons, but I don't like to practice. I hate to sit so still and just move my fingers. I

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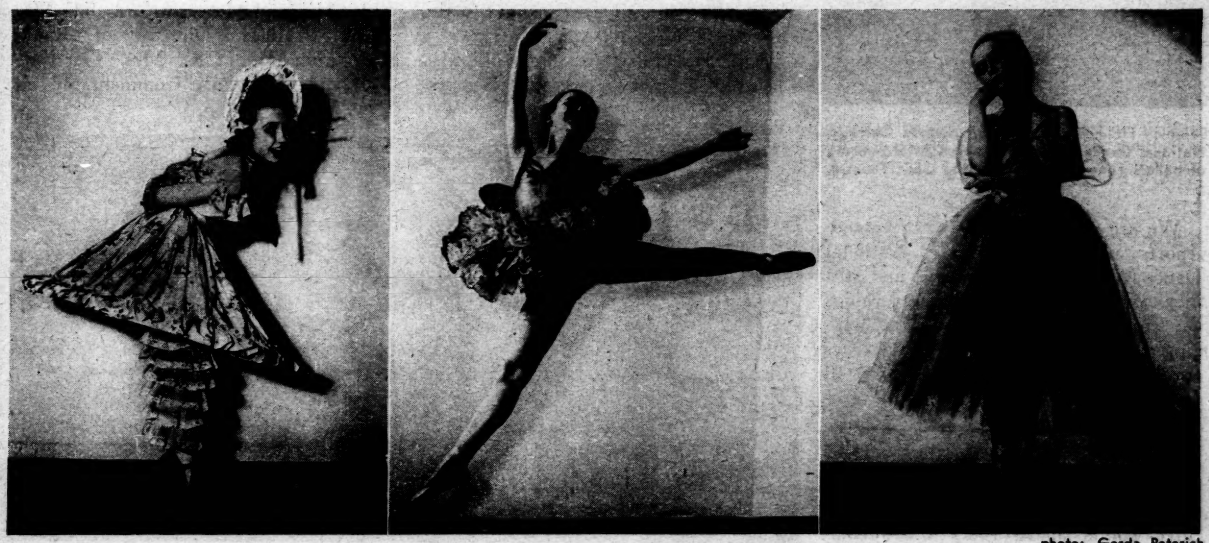


photo: Gerda Peterich

Mary Ellen in three poses from three different dances from her repertoire. Left to right: Old-fashioned Polka, Dragon Fly and Tschaikowsky Waltz, all show the young star's talent.

ACTIVITIES OF NATIONAL

Berenice Holmes and company opened Chicago National Dance Week with a delightful evening of ballets (one a premier) at the Civic Theatre.

We are already deluged with enough reports on programs for National Dance Week to fill a volume, and still they come. One of the hardest things we had to do was to choose the winning community for some small cities outdid their big city neighbors in quality as well as quantity of programs in proportion to their population.

However, Syracuse under the chairmanship of Norma Allewelt won on three points above every other community. First, it accomplished the greatest cooperation among not only its dance groups but also its civic organizations, schools, colleges, churches, radio, press and local clubs. Second, for the uniqueness of many of its events. For instance, closing the week with Miriam Marmein's "Behold the Glory". Third, because in spite of its leading the National Dance Week celebration last year, it topped its own excellent record. Following are some of its activities:

There was a grand opening with a packed house for the Dance Festival given by the Syracuse Dance Art Association and the film of dance history which was shown at the Museum of Modern Art last summer. The Mayor gave the opening address. With something doing every day, the town was really dance conscious. Their enthusiasm was tremendous for "Behold the Glory", Miriam Marmein's dance drama from the life of Christ. E.J.B., in the SYRACUSE POST-STANDARD said, *"New Testament stories presented on the stage in dance! Our first response is, 'It can't be done.' But those of us who saw Miriam Marmein last night know that it can."* The ministers said fine things about the program. Some of the people who gave fine cooperation are:

Mrs. Henry M. Lipes, Head of the Art and Music Department of the Syracuse Public Library, who gave a month's dance display at the library, consisting of books, pictures, sketches, featuring the ballet for this year. Miss Anna W. Olmsted, Director of the Syracuse Museum of Fine Arts, contributed the dance film, taking care of all expenses. Mrs. Cass Williams, Executive Secretary of the Onondaga Council of Girl Scouts, planned a special program. Mr. Leonard J. Mulhauser, President of the Syracuse Camera Club, arranged a special evening to take pictures of dancers to enter in the photo contest. Mrs. M. Irene Greenlay and Mrs. Elmer Price, of the Syracuse Zonta Club, turned over the new officers installation program to National Dance Week. Mr. P. Augustus Hopkins, Program Chairman of Rotary Club, devoted the entire program of May 5th to the dance. Mr. L. E. Kitch, Program Chairman of the Kiwanis Club, with a previously prepared program, allowed 10 minutes for a National Dance Week talk and dance number by Elsie Cliffe. Mr. Ernest L. Owen and Mr. E. A. O'Hara, publishers of the Post-Standard and Herald-Journal-American respectively, gave much fine publicity. Mr. Bruce Rector, Director of Radio Station W.A.G.E., did radio shorts and also a special interview with Miriam Marmein, as did Mr. Ralph Wallace, Director of Radio Station W.S.Y.R. Mrs. Gertrude Buckland, Woman's Commentator on Station W.O.L.F., gave announcements, special interview, DANCE Magazine's skit, and interviews. Mr. Charles Phillips, Program Manager of Station W.F.B.L., gave radio shorts. Mrs. Olla Rickett, Director of Syracuse University's Children's Theatre, presented a special program in honor of National Dance Week. Mr. Leo M. Snell, Director of Snell's Dancing Academy, gave a special dance program with the proceeds going to new dance books for the Public Library. The U.S.O., Y.M.C.A., Y.W.C.A. and the American Legion all gave special dances in honor of National Dance Week.

photo: Ann Barzel

The Chinese Dance in the presentation of "The Nutcracker Suite" by the members of the Ballet Club of the Chopin Elementary School in Chicago. Their teacher is Miss Eleanor Giese.

DANCE WEEK

Twenty local clergymen and many other individuals cooperated in the closing concert, as well as having announcements printed in their church papers regarding this event.

Next to Norma Allewelt's press book which contains 31 fine stories on the National Dance Week, is that of Aennchen of Upper Darby, Pa., who deserves special mention because she just took hold of the celebration April 1st, and had the following program ready for National Dance Week:

A lecture demonstration at the Bon-Air Women's Club, a Dance and instruction period at the Philadelphia Lighthouse of the Blind (which received much newspaper publicity), lecture demonstrations at the Westgate Hill's Women's Club, Marple Grade School P.T.A. meeting, Mother's discussion group of Upper Darby Senior High School, Girls' High School in Philadelphia, Manoa P.T.A. meeting, 20th Century Club, and a square dance at Aennchen's Studio, Library exhibits, poster contest, and news announcements by various radio stations.

Her publicity, which was excellent, included a feature spread in the Philadelphia Record telling how dancing had helped the blind at the Philadelphia Lighthouse. The article was written by Samson Berry and National Dance Week could not have had a finer tribute than this story.

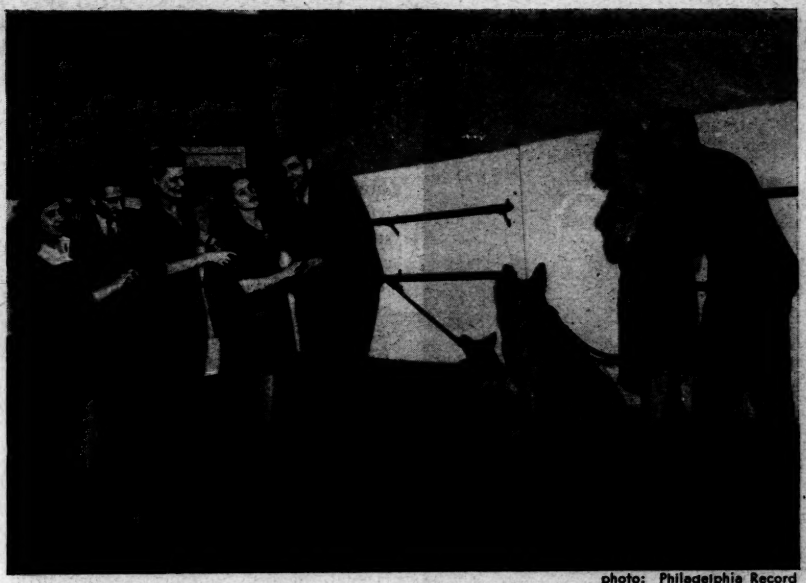
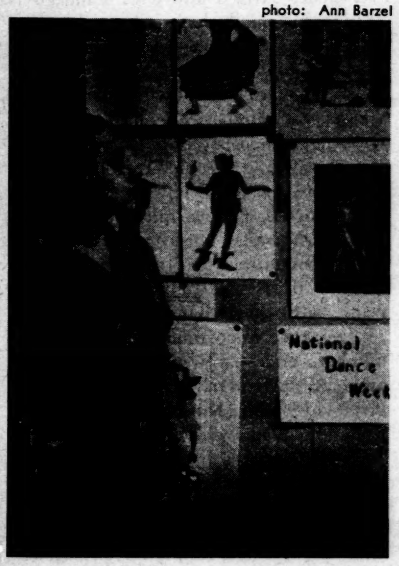


photo: Philadelphia Record

Aennchen and her pupils at the Philadelphia Lighthouse of the Blind photographed at their National Dance Week celebration. The "Seeing Eye" dogs seem to sense what fun dancing is.

Edith Allard, dancer, views the National Dance Week Exhibit at the Chicago Public Library.

photo: Ann Barzel



Many libraries throughout the country arranged exhibits of dance photographs and dance books. Miss Adeline Davidson, Librarian of the Free Public Library of East Orange, New Jersey, writes us:

"We had an attractive if small exhibit in which a great deal of interest was shown on the part of borrowers."

The Dance Section of the 58th St. Music Library, directed by Dorothy Lawton, showed an exhibit of publishable dance photographs pointing up interesting requirements of the press on the subject. Other libraries, such as the Nyack Public Library, Attleboro Library and Stratford Library had exhibits of books and pictures.

Quoting from C. J. Bulliet in the CHICAGO DAILY NEWS of April 29th, *"An exhibit at the Public Library of water colors, sketches for ballet sets and costumes, books on the dance in eight languages, old playbills, lithographs and photographs will be in progress through the week and dance schools will observe open house".*

In Chicago, Chairman Ann Barzel made a fine showing with a full evening of ballet, a library exhibit and enthusiastic public school cooperation. Gladys Hight also gave a ballet at her studio, and she presented the Chicago Public Library with several of her published dances.

The first observance of National Dance Week, by Portland, Maine, was held by the Three Arts Studio. Daily programs were given by Three Arts pupils before community groups, and open house was observed at the studio throughout the week.

The D. M. A. members were all out for National Dance Week. The New Jersey Civic Ballet Guild held an informal dance, at which a program of Divertissements was given. Club No. 8 provided entertainment and instruction in ballroom dancing at the USO in Rochester for the week. Chapter No. 17 arranged a special tour at the National Gallery of Art in Washington, where they were shown the collection of paintings on the Dance.

Besides holding two recitals in honor of National Dance Week, Dolores Magwood's pupils drew National Dance Week posters and gave an exhibit of dance photos in the studio. The Sterling Community House classes, directed by Li Simpson, had an exhibition at Sterling House, one in the Public Library, and another in the window of the local music store.

In Attleboro, Mass., Janet White Salley's school had a display in the

(continued on page 31)

TEACHERS' NOTES

The del Villars, Emily and Rudolph, doing "Los Jorongos", a delightful authentic Mexican folk dance, one of the many Pan-American numbers, these youngsters dance with much fiery spirit.

Junior High School 101 is known as a problem school. That means that, as well as students from its own neighborhood of Lexington Ave. and 111th Street in Manhattan, it contains backward and hard-to-handle children from many outlying districts.

The teachers of 101 have found that, when given an opportunity to express themselves in music and dancing, many pupils show a marked improvement both in their studies and social attitudes. Because of this, a well organized recreation program has been in existence for several years.

Annually they give a program of native South American and Spanish songs and dances under the leadership of Mr. Capitano of the Spanish Department and Mrs. Bacon of the Physical Education Department. It is called "Fiesta", and this year it was held on the 11th of May in the school auditorium.

These children, most of whom have had no dancing beyond their rehearsals for "Fiesta", gave a finished and almost professional performance. There were thirteen dances and five songs strung together on a thread of a story concerning a North American at a fiesta in Mexico. High spots of the evening were the del Villars, 12 year old Emily and her 14 year old brother Rudolph. They gave "Los Jorongos", an amusing Mexican doll dance, two polished Spanish dances, and a breathtaking Flamenco for an encore. Though still students of the dance, the del Villars have appeared in programs at the Museum of Natural History.

Carmen Lopez, daughter of a castanet maker, was brilliant in several typical Spanish numbers. This little girl has recently made her first professional appearance with Rosario and Antonio at Carnegie Hall. If her dancing in "Fiesta" is any indication, she is on the road to great success.

Inez Sanchez and Diana Rios performed a charming "Jicara", a Mexican plate dance; and outstanding in the group dances was Edith Ruiz, who had never appeared before her debut in "Fiesta", but showed much natural ability. Mention must also be made of Ramona Espinosa who, though inhibited and shy in much of her dancing, gave great promise.

All was colorful and well directed. It made a delightful evening's entertainment.

* * *

The American Ballet School has just published a souvenir brochure in honor of its tenth year, and a very handsome, profusely illustrated and worthwhile booklet it is. Schools, colleges, dance clubs and groups will find it an attractive and informative addition to their libraries and collections. Those interested write to American Ballet School.

The first anniversary of the Nutley Branch of the Shurman School (headquarters in Carnegie Hall, N.Y.C.) located in the Elk's Club in Nutley, N. J. was celebrated on April 15th. Some of the advanced Nutley pupils have already appeared in recitals in New York City in the Wellington Hotel, Brooklyn Academy of Music, USO Centers, Shurman School Studios, and the Chamber Music Hall of Carnegie Hall.

The Harriet James Dance Players presented two new dance plays at the Empire Theatre, Salem, Mass., on Tuesday, May 23rd, at eight. The plays were "At Madame the Costumer's", a ballet in one act, and "The Dream", a ballet with prologue and one act. Choreography was by Harriet A. James. Music arranged and directed by M. Elizabeth James and stage settings, costumes and lighting by Sylvia Benson. The theatre was sold out three days in advance of the performance.

Jim Rawlins, of Columbus, Ohio, certainly has some excellent sales promotion ideas and advertising literature. When a good instructor takes time out to build a sound business organization, the combination is hard to beat.

Maestro and Mme. Celli anticipate a visit with Alicia Markova in Florida, from June 2nd to June 15th. In the meantime, classes will be given by Mme. Toscanini at the Celli School.

A boon to the folk dance enthusiasts is the selected list of "tested and approved" folk dance records compiled by Dick and Mary Montgomery and distributed by Play Cooperators, 1633 Spruce Street, Philadelphia.

Teacher Alfred Floyd of Chicago is helping his pupils have a very interesting dance experience. In groups of three or four they are giving a series of studio recitals at which each does the several numbers she has performed at recent school recitals. Besides making the young people responsible for an entire program it gives them a chance to show how much better they can do the same numbers if they have the opportunity to repeat them on several occasions. Too often pupils want only new dances and do not realize the importance of perfecting numbers and really making them their own. A particularly fine program was given by Jean Kinsella, Elda Aloisi, Leila Medvadow and Sophie Karkoles. Jean Kinsella's three ballet numbers were danced beautifully and Miss Aloisi was picturesque in several Spanish dances.

(*continued on page* 30)

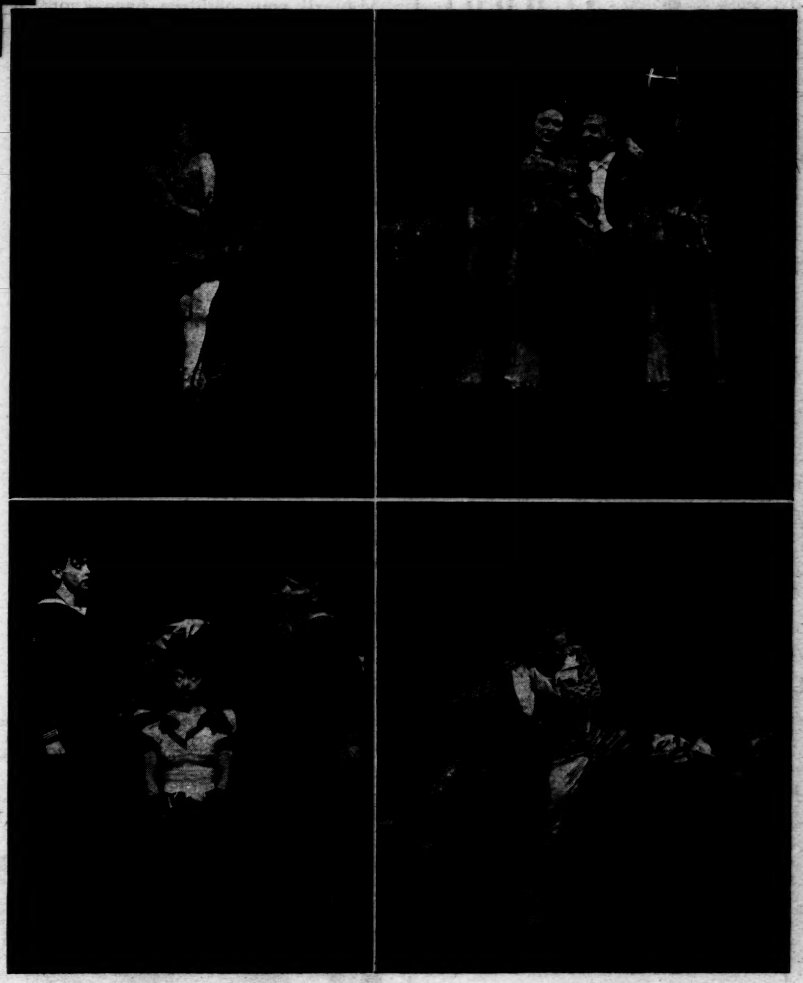
"FOLLOW THE GIRLS"

Another Broadway show to feature dance stars from the first curtain to finale

"FOLLOW THE GIRLS", hit musical on a behind-the-lines wartime theme has struck a new high in corralling dance talent. Starting with Irina Baronova, who not only is featured as a ballerina but acts the leading romantic dramatic role as well, the show runs the whole gamut of dancing.

It's grand to see a first ranking ballerina so versatile. Young, alluring to look at, Baronova speaks with charm and clarity and acts with unselfconsciousness and conviction. She would be a real musical comedy find if it weren't such a shame to waste an artist of such calibre on this frivolous branch of the theatre. We might be more reconciled if the producer would let her be a real ballerina of unadulterated beauty for just five minutes of the show. Her first solo was charming, sparkling and very much in keeping with the light and snappy pace of the musical, but the second solo should have been quite different. A radiant spot of Baronova's most breath taking classical dancing would have given stardust to the whole show.

Next in dancing line are the three Terpsichorean comics, Buster West, Tim Herbert and Dorothy Keller. All first class dancers, they make their steps serve the essential cause of comedy. Buster West has such miraculous dance movements we would like to see more of them. There is nothing, after all, that enhances comedy like virtuosity. As for Dorothy Keller, her technique of movement, when she does a backbend tap turn becomes the quintessence of kinaesthetic flair. This dance was even more effective in rehearsal where it didn't suffer from the restrictions of a backdrop to limit her movement to the apron of the stage. After all, a dancer's province is space and when a girl can electrify space like Dorothy Keller can, nothing should be permitted to short-circuit her.



Top left: One of the cute chorus routines by Catherine Littlefield that make you want to "Follow the Girls." Below, left to right, Irina Baronova as the Russian Ballerina, the Di Gitanos in a chic duo. Bottom, left to right: Tim Herbert, Dorothy Keller and Buster West, a comic dance trio that puts laughs to rhythm, Val Valentinoff high-stepping as Paul Revere.

Jayne and Adam DiGatano, those fabulous artists of ballroom exhibition and adagio, again wow the audience with their chic, speed and breathtaking lifts and spins.

(*continued on page* 28)

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News, Cues and Hullabaloos

IRINA BARONOVA, ballerina of "Follow the Girls," was chosen from more than twenty beauties to be the flower girl of the year by the Horticultural Society. One of the losing contestants made a disparaging remark and Irina squelched her with the ballerina curse: "May all your children have knots in their legs!"

The program of the St. Moritz Ice Revue, held the 14th, 15th and 16th at Iceland, Berkeley, California, certainly looks interesting. Great progress has been made in putting real ballets on ice. On this one program we had "Hansel and Gretel", "Little Red Riding Hood", "Sleeping Beauty", "Krazy Kat", "Rip Van Winkle", and "Show Boat" . . . The roller skating sequence in Betty Grable's new picture, "Pin Up Girl," was staged by GAE FOSTER and is most colorful and effective. HERMES PAN staged the special dances for the same show . . . JERRY JARETTE was dance director for "Call of the South Seas".

The fifteenth anniversary exhibition, called "Art in Progress", opened on May 24th at the Museum of Modern Art, New York. Photos and an article on the exhibition by GEORGE AMBERG, director of the Dance Archives, will be in a forthcoming issue of DANCE Magazine.

Have you seen TATIANA GRANTZEVA's new profile? Well, that's something! Why do ballet profiles have to be changed anyhow? There is ROSTOVA, ROUDENKO, HAROLD LANG, etc., etc. Well, we liked them before and after, so it's O.K.

Under the direction of VICTOR BURMEISTER the Russians celebrated ISADORA DUNCAN's birthday last month by a recital of all her works from 1921 on. New dances were created in the Duncan technique to do the great dancer honor. The only permanent memorial to Isadora Duncan is the studio commemorated in her honor at the Actors' Club in Moscow.

TAMARA TOUMANOVA and GREGORY PECK, who are co-stars of the Casey Robinson production "Days of Glory", appeared on the inaugural program of "Hollywood Star Time", the new Monday - through - Friday, 15 - minute coast-to-coast air show on May 29th . . . VERA ELLEN is one of DANNY KAYE's new leading women in RKO's "The Wonder Man" . . . The new Soviet film, "They Met in Moscow", has been released by Artkino Pictures, Inc. and is now playing in New York. This film has been called "the Russian 'Oklahoma'" because of the interludes of singing and dancing.

DE MAY AND MOORE, ballroom

Hargar and May, featured in Click's television show, danced a routine first in ballroom clothes and then in their practice clothes to show that it takes plenty of muscle to dance with such speed and lightness. Their exhibition certainly proved their point.

photo: Click Magazine

Alberto Torres and Fe Torrens in a folk dance of Eleventh Century Spain which they will give on their program, June 18th, Barbizon Plaza.

dance caricaturists, have opened at Leon and Eddie's . . . BEATRICE SECKLER and WILLIAM ARCHIBALD danced at the Roxy, then MIA SLAVENSKA danced there. On the stage of Radio City Music Hall, the corps de ballet is dancing to the accompaniment of Serge Jaroff's DON COSSACKS . . . Broadwayites MARION LULLING, DOROTHY THOMAS, SALLY TEPLEY and JANE PETRI have signed for the new Center Theatre show, "Hats Off to Ice", which opens on June 22nd.

GORDON WITT has just breezed back into town from a southern vacation. Mr. Witt received a thoroughly deserved "thank-you" write up in the Life at McBurney YMCA publication on April 20th for untiring and patient instruction to the soldiers at the Y.

TRUDI KATIVE has arrived from France. Her dance book is being reprinted in Spain and also here . . . JOSEF BURKET is in England . . . BILL BULL is now in Navy uniform . . . CAROLA is back in New York after much dancing on roller skates all over the states.

RUTH PAGE, who has been giving ballet programs for younger children has these interesting comments to make: "Children are very impressionable. If mothers do not want their children to become ballet dancers, they'd better not let them come to see me. When I was a little girl I saw Anna Pavlova and I just had to be a dancer. But if mothers are afraid of me I'm afraid of their children! Children are so literal-minded and so realistic. You have to be on your

(*continued on page 25*)

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BALLROOM SURVEY

by FRANKLYN OAKLEY

In spite of all we hear about the popularity of the Latin-American dances — the rumba, tango, samba, and conga — a recent survey of hotels, night clubs, and dance halls in New York City, shows that the fox-trot is still the most popular ballroom dance, particularly in the hotels and even in the night clubs. It may not be the favorite or preferred dance, but it is the most popular one, judging by the number of couples on the floor.

Most people watch the Latin-American dances with great interest—almost wistfully, as if wishing they could do them—but they get out on the floor only for the fox-trot. This is probably because it is the dance most akin to walking, and if one has any sense of rhythm at all, he can keep time to fox-trot music, without feeling or looking clumsy. As a matter of fact, most dance floors are so small, particularly in the night clubs, that no matter how well one does the fox-trot or how many steps he knows, about all he can do is mark time to the music.

On the other hand, it may be the 4/4 rhythm that appeals most to people, because many will get out and dance the fox-trot not only to fox-trot music, which is 4/4 time, but also to rumba music, which is 4/4 time, and even to the samba, which is 2/4 time. However, during the dinner hour recently at the Plaza, the rumba band switched to fox-trots in order to get the people out on the floor.

It is interesting to note that at hotels like the Plaza, the Pierre, Ambassador, Savoy-Plaza, and the St. Regis, "sweet" type of music prevails; while at the Astor, New Yorker, Commodore and Lincoln, "swing" music is the thing and most people

Service men and hostesses at the Silver Screen Canteen in New York City, dance "Doing the Dopey," new dance mixer inspired by Walt Disney's "Snow White and the Seven Dwarfs."

photo: Met Photo Service

photo: Bruno

At El Chico, Docita and Valero entertain the guests with classic and popular variations of the Spanish Dance. If you, yourself, like to rumba and tango, don't miss going to El Chico.

dance the fox-trot to all music except the tango and waltz. The waltz, incidentally, is more popular now than it has been for several years, but still not nearly so popular as the fox-trot.

This is not to say, by any means, that the rumba and tango are not popular and are not being danced well. It is interesting to note, however, that most good rumba and tango dancers frequent the night clubs, usually after midnight, probably because the floors are less crowded then and probably, also, to see what other good dancers are doing. Typical of such clubs are El Morocco, The Stork Club, Versailles, and La Rue. If it's rumba particularly that one wants to see, then Havana-Madrid, La Martinique, La Conga, and El Chico are the places to go.

The tango, unfortunately, isn't danced very much, but when it's done by good dancers, spectators applaud generously. In fact, other dancers will leave the floor to watch. All of which may mean that the only reason the tango isn't danced more frequently is simply because people don't know how to do it and for some reason or other won't learn.

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NEWS OF THE COLLEGES

No one seemed satisfied with the University Dance Demonstration this year which was given as usual on a Sunday afternoon in May at the Y.M.H.A.

First, the house was far from filled, although the event should certainly be a sell out.

Second, the dancing was far below the level that should be expected of college girls and *is* expected of them in the other arts.

Third, the choreography was imitative, obscure and ineffectual.

Fourth, both the educational and physical aspects of the work were way below par.

Last, but not least, the audience was disapproving.

I, myself, was horrified, but I realized it had been a few years since I had taught dancing to college girls and many more since I was a dancing college girl, myself, so I interviewed some of the college girls in the audience. They were brief and to the point. They didn't like it. They hadn't the remotest ideas what most of the dances were trying to express. They thought most of them narrow, dull and pointless. Several criticized the bad sportsmanship of the caricature on ballet.

The physical education teachers whom I overheard discussing it were equally unimpressed. One teacher of the modern dance complained that in the dance of the "Mountains and Molehills", she didn't even know which were the mountains and which were molehills!

But whatever the failure, it is not serious if we recognize it, understand its cause, and learn by our mistakes.

We attended the Panel Discussion following the Demonstration in high hopes of hearing this fiasco cleared up with truth, analysis, educational leadership and a real desire to progress. Instead, we heard nothing but far-fetched excuses, academic ideational superstructures, dance politics, dogma and most of all, a passionate determination to protect the narrow, uninspired, political doldrums in which the college dance world now finds itself bogged down.

During the discussion the teachers reported such significant details as:

The students didn't feel they had the vocabulary of movement to express what they wanted to. They avoided war subjects because they were afraid of being trite. They have been trying to dance for the soldiers, so decided they would have to be more entertaining. They have so little time to devote to the dance group in the college schedule. The students have no choreographic examples to follow. The students have so little opportunity to see good dancing.

Then one teacher asked another, "Do you think these demonstrations should try to be as professional as possible, or should they maintain an amateur concept?" A learned discussion followed, but failed to decide anything. A plain dancing teacher without a degree was amazed at her learned colleagues. She turned to me and said, "I think students should be taught to give the best performance they are capable of."

And that is just the point! Let's get back to simple fundamentals and cut out all the big talk and academic hocus-pocus. All these problems and many more could be solved by a fundamentally educational and artistic approach to the dance.

First: The dance is the art of movement, just as painting is the art of color. There can be no prejudice against any movement any more than any color. The point is to use any and all movements which express the idea at hand. The whole rebellion of the modern school was against setting up a few arbitrary movements as dance technique and forcing all dancers to use these no matter what they wanted to say. Now we find another arbitrary set of movements being forced on the dance. For instance, what does it mean when you kneel on one knee and extend the other leg into the air? This movement was used at least a dozen times, in as many different situations in the University Dance Demonstrations and conveyed nothing each time.

Second: Modern education has established the creative approach in the teaching of the arts. If educators get

photo: Bakchy

This is Evelyn Lockman, lovely enough to be a pin-up girl, but no, she is a dance instructor at Southeastern Louisiana Institute, Lafayette, La., where she has a fine and varied dance program. For this college's story see page 26.

such wonderful results from grade school children by approaching movement creatively, why not give the college girl the same wide open approach to dancing instead of the limited, dogmatic insistence on certain limited groups of exercises, movements and styles?

Third: All movement has certain fundamental techniques. These are what we should be teaching instead of some one dancer's personal movement vocabulary. If we train students to master such fundamental skills as posture, lightness, balance, flexibility, speed, rhythm, endurance, control, then they can use them to advantage not only in the dance but in their sports and every day movement.

As for choreography, here, too, there are fundamental principles of aesthetics to guide the student, and these are not limited to the dance, either. First, a dancer must have something to say. He must say this truthfully and accurately in movement. Here as wide as possible experience in different types of movement will stand him in good stead. To take the essence of any movement, enlarge it, design it in space, and recreate it with its original meaning, will give a student a basic psychological and artistic approach out

(*continued on page* 26)

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Left: Jeanne Sook, lovely young skater, does an arabesque. Right: Lotte Goslar, dance mime, chases a butterfly to everybody's delight.

WEST COAST NEWS

(*continued from page 2*)

Jeanne Sook was the girl of contrasts the other night at the Pan Pacific Auditorium where she headlined a show for the Silver Skates Tourney. First she did some balletic skating to "Holiday For Strings," then startled the audience by doing a lively boogie-woogie to "St. Louis Blues" for an encore. The startle, however, was a pleasant one.

Katherine Dunham breezed into town with her Tropical Revue. It was refreshing to see some down-to-earth dancing for a change. The ensemble took the Philharmonic by storm and other than a mild objection to Miss Dunham singing in Spanish and Portuguese with a decided American accent, there is little else to complain about.

I finally broke down and turned yokel long enough to go to the Mocambo for some plain and fancy star gazing. No tourist ever had a better time than I did. Veronica Lake, Walter Pidgeon, Virginia Bruce, Linda Darnell, Sonny Tufts, Veloz and Yolanda were duly gaped upon. Veronica cut loose and did a rumba on the tiny dance floor, and Frank Veloz did a Waltz Samba that was worthy of an exhibition routine. (There goes that Dance angle again!) Yolanda informed me that she and Veloz will dance at the Bowl shortly which gives me something to look forward to. I am one of their devotees.

Lotte Goslar took us out of the doldrums at the Wilshire Ebell Theatre with a program of inimitable dance cartoons. Her devastating satire on a prima ballerina trying to catch a butterfly, had me in spasms. On the serious side, "Intoxication" and "Male and Female," in which she was supported by talented David Lober, were outstanding. In her dancing, whether humorously grotesque or otherwise, Lotte is an artist in the real sense of the word.

HENRY FORD and FOLK DANCING

BENJAMIN B. LOVETT, old time dancing master who has been conducting Henry Ford's early American dance orchestra over the Blue Network, first met Mr. Ford in the old Wayside Inn at Sudbury, Mass. (made famous by Longfellow's "Tales of a Wayside Inn") where Ford was entertaining friends on an August evening in 1924. Mr. Ford wished to give an early American dance party. He needed someone to do the calling. The Inn hostess suggested Mr. Lovett. and when the two met, Mr. Ford asked Mr. Lovett if he knew "The Ripple". The dancing master was nonplussed, and his questioner vastly amused to think he had stumped an old expert. Later, during a trip through Vermont, Mr. Lovett discovered that "The Ripple" was a dance he had always known as "The Newport".

(*continued from page* 19)

toes, literally, or they'll 'call you' for any discrepancy. Once I put on a lovely sailing boat number and all the children came backstage afterward to say, 'Miss Page, you had the boats sailing backward!' They are very charming and their reactions so natural."

ALBERTO TORRES, well known for his spectacular Spanish dancing in movies and night clubs, has recently turned to the concert stage. After a most successful concert at the Philharmonic Auditorium, May 3rd, in Los Angeles, he is scheduled for a concert here in New York at the Barbizon Plaza Concert Hall, Sunday evening, June 29th with Le Torrens as his partner. The program includes an exciting list of Modern and Classic Spanish dances, one going back to the eleventh century. Costumes are by George Stangl.

Eighteen year old GUILLIERMO RAMIREZ, young University student from the University of Puerto Rico paid DANCE Magazine a visit to tell us how much he liked DANCE Magazine and how interested he was in the ballet. He had only been here six days but he had already seen Baronova in "Follow the Fleet", Slavenska at Roxy's, The Radio City Ballet, Sona Osato in "One Touch of Venus", "Mexican Hayride" and had tickets for Zorina's show in his pocket. He is a real ballet fan and is quite a dancer himself in the Spanish medium, but there is that University education to complete. He told us Manola Agullo, Evelyn Tristani, Doris Ortez and Ruth Vera were the leading dancers at home, but they have no resident ballet company.

LILLIAN MOORE has left for Cincinnati to direct the ballets and appear as prima ballerina in the two-months season of the Cincinnati Summer Opera Company. While there, she will teach advanced ballet classes at the Schuster-Martin School, and will also give a special course in "Dancing for Actors" for members of their classes in drama.

With the closing of many rinks, we are reminded that there is a rink in Canada that stays open the year round. It is the Icelandia rink in Toronto.

(*continued on page* 29)

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COLLEGE NEWS

(*continued from page* 23)

of which any movement can be made into dance material.

Such devices of composition as introduction, development and conclusion function as powerfully in dance classes as in English classes. Variety, emphasis, contrast, subordination, unity, transition, climax, etc. are as effective devices in dance composition as they are in music or literature.

These fundamental approaches will free the student and the dance itself from dogma. They will enable us to teach dance as a vital art of today, bigger than any personality, cult or school.

Last and most important, we must attract into the college dance club the girl and boy who have had years of dance training and experience before coming to college. This is the material which the college glee club, the college art club, in fact all college clubs (except the dance club) attract to their ranks. I hear complaints continually from college students who have had five to ten years of dance training, to the effect that they are not encouraged to join the dance club. Others complain that the dance clubs are keyed to beginners, not advanced students. The University Dance Demonstration bears this out. Most of the girls seem to be beginners, and certainly the approach to dance was limited to a very narrow school of movement.

To be democratic, non-political and thoroughly open minded and progressive in our college dance clubs is only a small part of the fight against narrowmindedness, reactionary forces, politics and fascism, but let us be sure we win this small important fight for our young collegiate dance enthusiasts.

SOUTHWESTERN LOUISIANA INSTITUTE

Two dance numbers were contributed to the annual Camellia Pageant that was given at the college in January. The theme of the pageant was "Old New Orleans". The first dance was a Ballet number reminiscent of the ballets of the old French Opera House in New Orleans and was danced to Tchaikovsky's "Valse-des-fleurs" from the Nutcracker Suite. The pas-de-deux was danced by Lilly Sumrall, a dance major and Thelma Whitmeyer. The corps de ballet was composed of Althea Roesch, Bonnie Savoie, Gloria Beaullieu, Dot Olivier, Shirley Mae Cosse, and Lillian Berkes. The second dance was a modern dance by two V-12 students — Orman Cunningham and Lee Howell. These two represented the famous pirates Jean LaFitte and his companion Dominique You.

Another major dance event was the presentation of an under-sea ballet entitled *A Legend of the East.* The music was furnished by the Southwestern Symphony Orchestra and special sets were made by the Art Department. This program marked the first attempt at the production of an entire ballet and it was so successful that a second and third performance was requested.

SARGENT COLLEGE

In the fall of 1941 the Sargent College Dance Group was organized under the direction of Dorothy E. Koch, Assistant Professor of Physical Education at Sargent College, Boston University. Officers of the Group are: President, Rose Ann Penne; Sec-

(*continued on page* 30)

BALLET GOES TO A PARTY

(*continued from page* 10)

he studied modern dancing, later ballet, and in the meantime, tap, Spanish and whatever else he could find in the dance line. He is glad now he had such a good musical education because it helps him choreograph. His next ballet is going to be a serious one.

About this time the birthday cake was cut, and what a beautiful and delicious cake it was! Robbins, to our amazement, wouldn't have any. He just doesn't like sweets!

Eglevsky came by at that moment and we chatted with him about various and sundry balletic matters, but you will be interested to know that his baby son insists on pirouetting all over the house, in spite of the fact that his father has no intention of letting him become a dancer. At this moment in our discussion, his tiny wife, remembered as Anchutina of the American Ballet Company, joined us. She is as cute and sparkling eyed as ever. She still practices her ballet but considers her job as mother of first importance. What a lucky baby young Andre Eglevsky is!

David Lichine was looking very much in the pink and told us he had just returned East after finishing Universal Artists' "Sensations of 1944" with Eleanor Powell. We asked him about his charming and popular wife, Tatiana Riabouschinska, telling him we had plenty of fan letters asking for her. He promised she would be dancing for her enthusiastic public again shortly.

Jimmy Starbuck looked more debonair than we have seen him look this year. He was in a holiday mood, to be sure, and told us he had decided to lay off for the summer, swim, hike and live out of doors—keeping up his practice, of course. Good judgment, Jimmy. All dancers need to relax and refresh themselves in summer if they are to keep their youth, vitality, and most important, their inspiration.

"Who is that statuesque brunette over there?" someone at my elbow asked. It was no other than Miriam Golden looking very decorative against the French windows.

Soon pretty little Janet Reed added her sunny presence to the crowd, and Laing and Tudor arrived and were

(*continued on page* 31)

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TELEVISION DANCER

(*continued from page* 13)

love to practice dancing, though. That's quite different.

"I like winter because I can ice skate and then I don't perspire so much when I dance. We children have a perspiring contest in summer. It's very interesting. You know, people perspire in different places. One girl only perspires on her upper lip, another girl perspires down her back and I perspire only in my hair, so I never win the contest."

Mary keeps very strict hours, early to bed, a wholesome diet of fresh meat and green vegetables (she especially likes creamed spinach) and natural sweets for dessert.

She reads DANCE Magazine every month and especially likes the stories about children, like the "Twinkle Watts" story. She also reads the magazine "Children's Playmate", and loves it.

Lanny Machintire, the little girl who is half Hawaiian, was one of her favorite playmates. She taught Mary the hula (which Mary promptly showed me in all its undulating glory). When Mary first learned it, she borrowed the flowers from her Mother's hat for her hair and wrists.

Now her brother, whom she adores, has sent her a hula costume, a story book and pocketbook from Hawaii where he is stationed with the U. S. Marines. When Mary realized she was going to have her picture in DANCE Magazine, she thought it was thrilling, but thought it would be lovely if her brother could have his picture in, too! I asked her if he danced.

"Only jitterbug," she said sadly.

When I asked her if she had any advice to give young dancers, she said, "Goodness, I'm not used to giving advice. I'm just used to taking it. Mother says you can't learn to give orders until you have learned to take them".

Every Sunday Mary gets up early and prepares breakfast for her mother and father before she goes to Sunday School at Christ's Church. I asked her why she liked church.

"That question sounds like my Sunday School teacher," she said, "but I like church because I meet all the other children. But that's not the most important reason. I can tell God my troubles, and I can pray for my brother, and it's all very beautiful."

Mary is an "A" pupil in school and likes to study. Whenever I stopped talking to her and conversed with her mother and Madame Swoboda, Mary went over in the corner and did her lessons. She likes her teachers and mentioned Mrs. Mottern, especially, because she was "so pretty, so sweet and charming".

She adores Madame Swoboda and no amount of flattery from other sources can console her if Madame tells her she did not dance well. This is one of the greatest functions a teacher can perform. It is absolutely necessary for a teacher to hold the child's confidence, to instill in her a respect for ideals, and to counteract all the silly adulation every talented child is subjected to, these days.

If you have gifted children, let them have the satisfaction of becoming as great as they can be. Don't blast their budding talent by forcing it, don't exhaust it by exploitation, and don't forget to let them have a normal childhood, for only out of normal, happy childhoods come normal, happy people. The artist of the future will have to be such a happy, normal person to succeed.

Little Mary is fortunate that her gifts are being developed in the slow, steady and happy way that will assure their complete and joyous flowering.

DANCE TOUR

(*continued from page* 7)

sometimes bump into each other? They DO. They prefer it that way!! More spontaneous . . . creates suggestion of social conflict!!! Contemporary political significance? But does the audience understand such accidental intention? They just want the audience to get a sense reaction . . . no comprehension of purpose necessary . . . that makes it more intellectual, I suppose. Well, could we see that *after* I have been to the auditorium and looked over the stage? . . .

"The hall won't be open until four? They don't heat it until seven!! Tea at your house at five . . . meet the committee? But if I can't get into the hall until so late . . . the lighting alone takes hours! The spot light man is color blind! Well, then I had better number my slides. I can't use the front draw curtain . . . it creaks too much? Oh, dear! The piano tuner has the flu. (Quiet, Izy — stop growling.)

"Dinner at the Athletic Club? That's very kind but I never dine before the performance. Just say a few words about how a woman of my age can keep down her figure? . . . Put in an appearance anyway . . . the Woman's Auxiliary of the Rotary will be there? No, I wouldn't want to slight them. . . .

"Just a small party after the program? That's very hospitable, but our train leaves at 11:30, and with all these bags to pack . . . yes, I know . . . trains are nearly all late these days, but when you least expect it they can be annoyingly on time. . . . Is this the hotel? Well, thank you so much for driving me up. Reporter at nine . . . yes. Broadcast at 11:30 . . . yes, indeed. Luncheon at 12:15, Woman's Club . . . I remember. Miss La Tour's at two. College dance group at three. Rehearsal at four. Tea at five . . . yes. The dinner . . . yes . . . yes . . . and the party. And oh, by the way, Mrs. Applegate . . . there's the performance, too, you know. Don't let me forget that!"

FOLLOW THE GIRLS

(*continued from page* 17)

Last, but not least, that handsome brute of a Val Valentinoff bursts forth as a singer, actor and comedian as well as the dancer for which he has been famous since he danced the leads in leading ballet companies at fourteen. Here is what you call a one man show. Under the right management that boy could be made into an interesting combination of Mikhail Mordkin, Feodor Chaliapin, John Barrymore and Toto, the clown. But wait a moment! maybe an audience couldn't take all that at once. It might be knocked out in the first act.

The plot of "Follow the Girls" concerns a little Russian dancer (Baronova), who is trying to get a job, dancing. The hero (Frank Parker), literally bumps into her outside a canteen and falls hard for her. He pulls some wires to get her a tryout in a canteen show that is already bursting with beauty and talent. The

plot thickens with the fat admirer, (Jackie Gleason) trying to get into the service to get into the canteen to meet the glamorous hostess (Gertrude Niesen). A beauteous society girl (Toni Gilman) out to capture the hero, and a villain-still-pursues-her, spy collaborate unconsciously to throw suspicions on the little Russian dancer. Of course, it all turns out O.K. and the sailors, soldiers and canteen hostesses rejoice accordingly with a dancing finale.

Well anyway, "Follow the Girls" is a No. 1 dance show with such other celebrities as petite, naughty and thoroughly entertaining Gertrude Niesen, romantic Frank Parker, fat and funny Jackie Gleason, and an-above-the-average group of boys and girls who dance Catherine Littlefield's out-of-the-ordinary dance routines.

Yes, you must see "Follow the Girls"!

BACK STAGE AT THE BALLET

(*continued on page* 11)

artists have their own special balletomane friends who stand by at their service. Once in a while you find one of these acting like a veritable Cerberus guarding the idol with much more devotion than good manners. This type is a great trial and handicap to a star.

Youskevitch looked very attractive after the performance in his U. S. Seaman's suit holding court for his many fans who had just given him ovation after ovation during the performance.

Speaking of fans, they should be more considerate. Artists have to be quiet and undisturbed between ballets in order to make quick changes. Wait until after the performance to go back to congratulate them. They will appreciate it then, but not before.

Often erstwhile members of the company drop in to see their old friends. One evening Marc Platt's mother was there telling everybody about her cute new grandson.

In "Rodeo" the dancers get pretty well steamed up in their heavy western regalia. The boys fan themselves with their ten-gallon hats and the girls unzip their Victorian dresses down the back for a little breeze when they come offstage.

When Danilova and Youskevitch dance their famous "Pas De Deux"

the whole company tries to get at least a peek from the wings, and no wonder. What a dance!

Mr. and Mrs. Denham ofter watch the ballet from their two chairs in the wings, and Miss Hornyak is here, there and everywhere, keeping people happy and getting things done to boot.

There was much talk of the company's coming sojourn to Los Angeles to appear as a ballet in "Song of Norway," the new operetta of Grieg's life. However, all the company will not go, but will meet later in the Summer to rehearse the new ballets. Among these will be one by Morton Gould called "New Orleans," another classical ballet by Nijinska, and one by Balanchine.

NEWS AND CUES

(*continued on page* 25)

Latest word of BARTON MUMAW is that he is in England.

Bill Gary is dancing at the Chez Paree . . . Betty Bruce's tap dance stopped the show nightly when "Something for the Boys" played in Chicago . . . Karen Conrad is dancing the ballerina role in the production of "Blossomtime" now playing in Chicago . . . Paul Draper is dancing in the Mayfair Room.

Paul Swan is continuing his Thursday evenings of the dance at Carnegie Hall through June. In July he will visit his family on the West Coast and return to open his studio in September.

Bill Dollar and Marie Jean will appear as guest artists at the St. Louis Opera this summer.

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COLLEGE NEWS

(*continued from page* 23)

retary-Treasurer, Marilyn McCulloch; Research Chairman, Rhoda Nute. Under the direction of the Research Chairman, information concerning music and other accompaniment to the dance, costuming and design, news of the dance world, and current dance programs of special interest to the members are brought to the attention of all. Also under the direction of the Research Chairman is the accumulative compilation of a complete record of the group's activities.

At present, efforts of this group are being directed toward their part in the 1944 Biennial College Demonstration in the Boston Arena.

TEACHERS' NEWS

(*continued from page* 16)

The Pittsburgh Civic Ballet, under the direction of Frank Eckl, will present its third annual concert at the Carnegie Music Hall, on June 13. The audience this season will be treated to three new dances, "The Pixilated", "Classical Dance" and "Gypsie Dance" from Mignon, with choreography by Frank Eckl. Additional attraction will be the Westinghouse Center Orchestra, under the direction of Eugene Richfiled, which will accompany the Ballet and will give an interesting music program as well.

Medicine, the way Russel Curry prescribes it for servicemen and women, is painless and pleasing! By active participation in service shows, and by teaching dance classes at recreation centers, Mr. Curry has proved that he is "Just What the Doctor Ordered". He has made a specialty of Army hospitals, using dance as an aid in the rehabilitation of wounded men. With his hilarious dissertation on dancing, and his constructive teaching, "Doctor" Curry is forcefully demonstrating the dual purpose of dance.

Anton Dolin will give a course in ballet at the Katherine Etienne School of the Dance, in Hollywood. Mme. Katherine Etienne has been engaged to do the choreography for the new ballet version of "The Waltz King."

"The Four Freedoms" dance recital by Steffi Nossen's Teen-Age Workshop at New York Times Hall last month, was a fine example of what adolescents can do under proper stimulation and leadership.

An interesting summer dance project is headed by Alexandre Gavrilov at the Cape Cod Musical Arts Center. Here, Mr. Gavrilov will teach ballet according to principles of modern education, and present ballets in the outdoor and indoor theatres there, with the cooperation of department of music, theatre and fine arts.

The Dancing Masters of Michigan held their last meeting of the season on April 30th at the Theo. J. Smith Studio, Detroit. An interesting program was presented by Leona Lucas, teaching a tango with castanets, Ann Ambrose, teaching a tap routine, and Theo. J. Smith, who gave instruction in Cecchetti technique. President Elaine Arndt appointed Lillian Joyce Wasson Delegate Director for the Convention of the Dancing Masters of America to be held in New York in August. The Cecchetti Committee are bringing Kathleen Schroeder from England on June 19th to instruct in Cecchetti technique for a two weeks course at the Theo. J. Smith Studio. Also starting on June 19th Florence S. Young will give a Normal Course in ballroom technique for one week at the Ingleside Club, Detroit.

(*continued on page* 31)

NEWS and CUES

(*continued from page* 29)

JANE DEERING has left for the West Coast to take part in a new version of "Sally" that will play in Los Angeles and San Francisco. While there she will be screen-tested for "The Life of Marilyn Miller".

The Shuberts are inaugurating a season of operetta at the Chicago Civic Opera House. HELENE COMOROVA is Ballet Mistress, CARL RANDALL, dance director for tap numbers, etc. and KAREN CONRAD is prima ballerina. A large group of Chicagoans are in the ballet, and the fourteen week engagement will be the longest period of work ballet dancers have had in Chicago for years.

CATHERINE BRADLEY has hired MASSINE to do a ballet for her, something to Chopin music. HIGHTOWER, SVETLOVA, MARIE JEANNE, DOLINOFF, ZORITCH and EGLEVSKY will appear in it, arriving in Chicago one week before the performance. Bradley's group will also do her other three ballets.

PATRICIA BOWMAN is on her way to Dallas, Texas, to dance and act in the Open Air Summer Opera Co. In July, she is scheduled to appear with the St. Louis Opera Co. For the winter many plans are brewing for the lovely American ballerina but "Patsy" never makes any previous announcements. She always waits until she has facts to tell us.

More ballet rumors around town than you can shake a stick at. The Marquis de Cuevas has severed all relations with the Vilzak-Shollar School but is still announcing the most fabulous plans for a new ballet company. As yet no specific facts have been forthcoming and DANCE Magazine does not go in for unsubstantiated rumors so anon anon.

VAL VALENTINOFF, a new Alexander sighing for more worlds to conquer, made his debut as a boxer in the Jamaica Arena. Val was classed as a heavyweight and succeeded in knocking out his opponent in one minute and five seconds after the start of the first round. But how could he miss, with practically the entire cast of "Follow the Girls" cheering him on from the ringside.

As a National Dance Week feature, Marilyn Jean Thayer was presented by her teacher, Araby Blinn, in a debut of varied dances. The Gould String Quartette, which is composed of leading musicians from the Battle Creek Symphony, accompanied the young dancer.

NATIONAL DANCE WEEK

(*continued from page* 15)

Electric light office window, and a demonstration at the library. Mrs. Edith Schere gave a dance for the USO in honor of National Dance Week. A program at Bradley Court, Newark, N. J., was given by Eleanor G. Boardman and Marguerite Reynolds had a studio display. The A. J. Weber studios gave a program with Mrs. Grune and Mrs. Passapae as guests of honor. Nellie Cook had a large window display using DANCE Magazine posters and pictures. Kathryn Lewis' library and school exhibits brought forth favorable newspaper notices. A history of the ballet, as seen through the eyes of a dancer, and not a historian, was presented by pupils of Therese Weiscopf Elliott.

In Pittsburgh, progress has been made to establish a permanent National Dance Week. The City of Pittsburgh appropriated one thousand dollars for this program. Every branch of dancing was represented, and Pittsburgh Chapter 10 cooperated to the fullest extent.

LaEta Ireland Heath of Heatherland Studios, in Tacoma, presented an unusual window display for National Dance Week.

The Library of Congress, at the suggestion of Lisa Gardiner and Mary Day, gave an exhibit of Dance books that was enthusiastically viewed by the public as well as dancers.

Yes, National Dance Week really swept the country, and the varied responses hold forth great promise for the bright future of a permanent Dance Celebration in an increasing number of the communities of the Nation.

BALLET GOES TO A PARTY

(*continued from page* 27)

enthusiastically kissed by a blonde balletomane in a red dress who has the record of never missing one of their New York performances.

Talking to our hosts, Mr. Semenoff and Mr. Goodman, we learned that Mr. Semenoff had just completed his ballet, "Memories", to Brahm's music. This will be produced next season. It is dedicated to all the great artists of the ballet whom he has known. Mr. Semenoff will teach at the Chamie School this summer for six weeks during June and July.

Mr. Goodman confided to us that his greatest ambition was to see a whole evening of just one complete three act ballet.

The party was a huge success. There were so many folks there that we could not get around to speak to them all.

Gerda Peterich, Staff Photographer, arrived presently and took the photographs you see here.

The party broke up in the wee, small hours with many thanks and congratulations to our hosts, Simon Semenoff and Jack Goodman for their delightful party.

TEACHERS' NOTES

(*continued from page* 30)

Students of Blanche Evans, age three to twelve years, presented a ballet, "Tower of Victory" on June 4th at the Humphrey-Weidman Studio, New York City. All the dances were the creative work of the children themselves . . . On June 2nd the Young Dancers' Studio, under the direction of Trudy Goth and Henry Schwarze, presented their young students in a ballet called "Fairy Doll". The ballet has been booked for several charity organizations and children's hospitals next fall . . . The Children's Ballet Company has been invited by the Children's Opera Company to dance for "Hansel and Gretel" at New York Times Hall Theatre on the afternoon of June 18th. Joseph Levinoff, director of the company, will hold a teacher's course, this summer, teaching the "Sleeping Beauty" ballet. On June 24th this company of talented youngsters will present "An Evening of Ballet" at the New York Times Hall.

The Gladys Hight School of Dance will present its "Revue" on Friday, June 16, at the Eighth Street Theatre.

For National Dance Week, "The Enchanted Forest", a ballet written and directed by Virginia M. Wheeler, was presented by the Manhasset Children's Ballet Group at the local High School.

photo: Bob Murray

FIVE CENTURIES OF BALLET

(*continued from page 9*)

our eyes stepped, side-by-side with Pécourt, some of the most outstanding dancers of the earliest generations: Louis L'Estang and Jean Balon, Marie-Thérèse de Subligny and Elisabeth Dufort. Equally well represented was the most influential period of the Paris "school", the time from about Sallé and Camargo to the "classical" ballets of Gardel and the dances of the younger Vestris.

The spirit of Noverre came to life again in the satirical engraving of a scene from the ballet "Jason et Médée". Noverre's most important forerunner in Paris, Jean-Baptiste Dehesse, was called to mind in a scene from his oft-performed ballet "La Guinguette" ("The Tavern"). An idea of the style of Franz Hilverding, the great Viennese ballet-master, was to be gotten by Canaletto's engraving of the ballet "Le Turc Généreux". A portrait of Gasparo Angiolini was presumedly unobtainable. That was something to be regretted, since Angiolini was renowned not merely as a ballet reformer and Noverre's belligerent adversary. He created, among many other notable ballets, the most frequently performed ballet of the 18th century, "Don Juan", a work which has often been danced even in our own day. But there was, as a compensation, a picture of his lovely wife, Teresa Fogliazzi, whom Casanova, as he relates in his *Memoirs,* so stormily, and unsuccessfully, courted.

The difficult question as to what constituted romanticism in ballet and what date could be affixed to it, Mr. Chaffee was not called upon to answer in a catalog. At any event, according to his opinion, the "Romantic Ballet in Paris" made its bow about 1821 with the opening of the new opera house in the Rue Pelletier. The visitor was virtually snowed under by the profusion of portraits and dance scenes of this period. In particular, the romantic dancers that America contributed, as well as the Europeans who came to this country to seek fame, fortune (and in not a few cases a husband to boot) tripped gracefully out of their frames to greet the inquiring eye. Augusta Maywood and Mary Ann Lee, the objects of extensive studies in last year's Dance Index and DANCE Magazine, yielded themselves to the gaze in striking original engravings. Among the visitors to America were to be found Fanny Elssler, Hermine Blangy, Celine Celeste, Mme. Lecompte, Paul Taglioni and his wife, and, finally, Rita Sangalli.

These gay little statues by Auguste Barre, catch the essence of the dance. Left to Right: Fanny Elssler in her famous "Cachucha" (1836), and Marie Taglioni as "La Sylphide" (1837).

In the time of the decadence, during the last third of the 19th century, the ballet encountered its best known interpreter in the world of art: Edgar Degas. In his painting, "La Source", he captured the melancholy mood of this exotic ballet, besides leaving us with a portrait of one of the two female leads, Eugénie Fiocre. All the anonymous ballerinas immortalized by Degas in his pastels have very little to tell us as dancers, but they charm us by the nonchalance with which they adjust a fallen shoulder-strap, and above all, we are transported by the glow of the footlights that metamorphoses girls, stage and wings into a fairy-world radiant with the wonders of colors, tones and lights.

This historical exhibition led us up into the year 1943, albeit with lightning speed through the last decades, the decades that witnessed a renascence of the ballet, thanks to Fokine and Diaghileff. The eye caught a number of fleeting impressions of the Diaghileff era; and several designs and sketches showed us sceneries and costumes from ballets of the New York stage of our own day (Tchelitchev, Berman, Vertès, the Motleys, etc.)

But here the exhibit overlapped reality. At the same time that the picture display was on view, we could feast our eyes night after night on live dancers and actual décors and costumes at the City Center or at the Met.

BALLET IN RUSSIA

KIEV. The Ukrainian Ballet has presented a ballet by composer W. Iorish entitled "Bisova Nich" based on Ukrainian folklore. The libretto is by D. Smolich. Leading parts were danced by A. Wasilieff, Z. Lurie, A. Sobol and S. Sergeeff.

MOSCOW. Victorina Kriger, well-known dancer, reviewed the Moscow Bolshoi Theatre Ballet in the Moscow papers . . . Marina Semenova and her partner A. Rudenko are still a hit in "Swan Lake" . . . National Broadcast Concert presented a suite from the new ballet, "Gayane", Aram Khachaturian. This full evening ballet will be presented by Bolshoi Theatre Ballet. The score has been received in the United States and is being considered for an American presentation.

MOLOTOV. The 157th celebration of Garold's "La Fille Mal Gardee" was given with T. Viacheslavova in the title role and new choreography by V. Ponomareff.

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SKATING

The fabulous Belita, star of Monogram Picture, "Lady Let's Dance", will be seen on tour this fall in a new Ice Show